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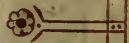
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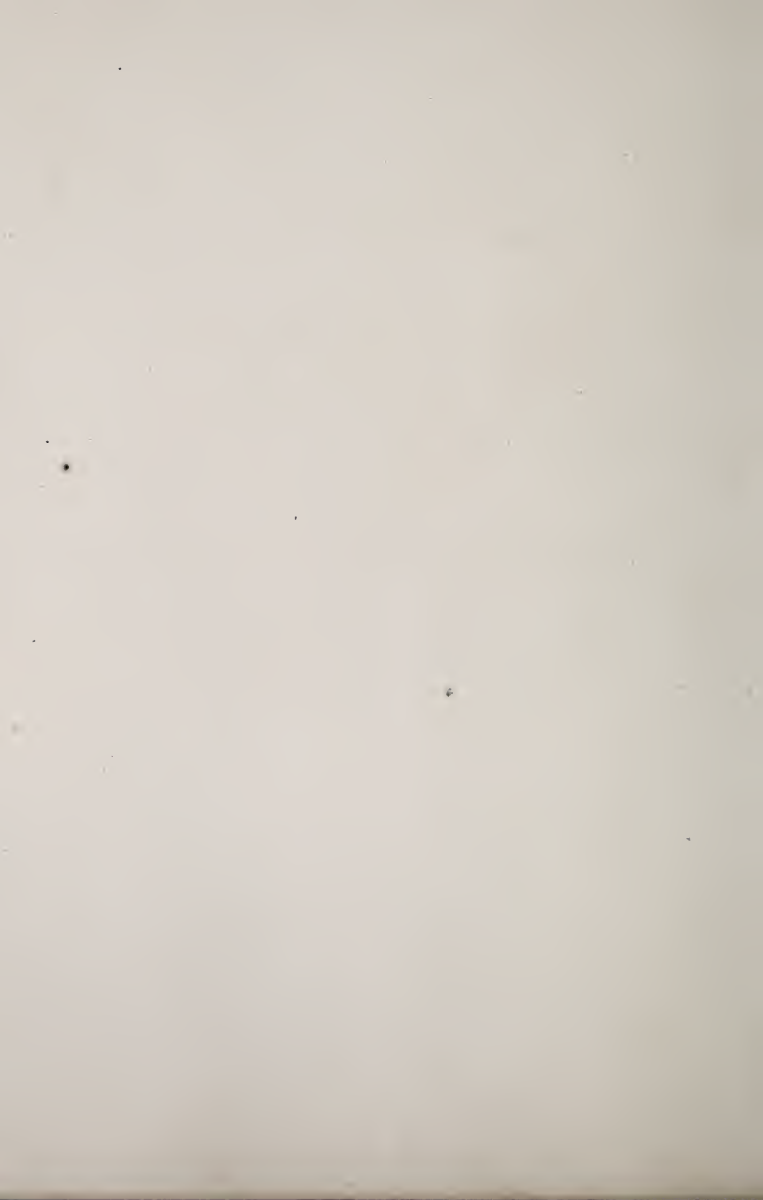
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À

MISS S. C. BREWER.

GUIDE TO
PAINTING ON PORCELAIN AND
EARTHEN-WARE.

BY

MADAME BRASIER DE LA VAUGUYON.

PUBLISHED BY

M^LLE. TANTIÔT.

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1877.

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By L. H. BRASIER DE LA VAUGUYON.

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Chère Miss Brewer,

Vous qui aimez l'art de la
Céramique, Vous qui m'avez
si souvent encouragée dans
mon travail, et soutenue dans
les heures de découragement,
permettez moi de vous dédier
cette petite brochure, puisse-t-elle
atteindre le but que je me
suis proposé en l'écrivant,
être utile et agréable.

Toujours à vous de cœur
L. Blasier de la Penneuryou.

Boston 20th Dec 1877



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INTRODUCTION.

L'œil est le vrai compas de l'idéal, prenant pour guide la nature et le génie de l'art.

I have long hesitated about writing this little artistic brochure; being devoid of all literary pretensions, it has but one aim—to render service by aiding students in their studies, and to make their task easier. Passionately loving my art, I write as an artist, and for artists.

The advice which I shall give in this book is the result of a long practice in the Ceramic art, and of constant research.

I work *con amore*, and write only for those who, like myself, love art, and work constantly with the desire of obtaining a progress which can only be sure and true, as the artist is conscientious. I write from my convictions; keeping them religiously, but imposing them on no one.

L. H. BRASIER DE LA VAUGUYON.

16 Juin, 1877, BOSTON.



GUIDE TO PAINTING ON PORCELAIN AND ON EARTHEN-WARE.

CHAPTER I.

The first condition for painting well, on porcelain or earthen-ware, should be the care which one takes in the choice of colors, brushes, palettes, etc., etc.

The colors should be well prepared (in their chemical state) and well ground, and be sure that you purchase only those which come in small glass bottles, and not in pasteboard boxes, for the more they are preserved from contact with the air or dampness, the longer will they be likely to keep pure and intact.

Let your essences be well purified, and your brushes of good quality, that is, they should be soft and fine, and very straight from the extremity of the point. Your palettes should be of ground glass, and rather thick.

CHAPTER II.

To work simply is a great art !

Yes, work simply, use but few colors, and have them good ; but little essence and have it pure.

Before beginning to paint, draw the subject carefully, using a No. 3 Faber's pencil. If the point does not mark black enough on the enamel, moisten it in a little spirits of turpentine..

As I have said before, draw with care, and always be very exact in the first work, for the merit of a painting on china or pottery, varies according to the greater or lesser degree of decision and clearness in the drawing.

In painting, use two essences only : the spirits of turpentine, and the fat oil of turpentine ; a greater variety is useless, and only serves to make the work more complicated and dry.

You should use the spirits of turpentine on china or earthen-ware, as you use water, in water-colors ; for a painting on porcelain is nothing else but a water-color painting ; instead of water, you use spirits ; instead of paper, you use enamel ; instead of colors mixed with gum, or honey, you use ground minerals ; but the style of painting is the same.

Use the fat oil of turpentine moderately, it is very dangerous in its results in the firing ; it is useful only to render work easier in the use of colors.

CHAPTER III.

THIS IS THE LIST WHICH FORMS MY PALETTE.

Colors for the Flesh Tints.

Blanc de Chine—Chinese white.

Blanc d'email—Enamel white.

Jaune d'ivoire—Ivory yellow.

Jaune d'argent—Pale yellow.

Ocre jaune—Yellow ochre.

Jaune brillant—Brilliant yellow.

Brun rouge—Reddish brown.

Brun jaune—Yellow brown.

Bithume—Bitumen.

Noir d'ivoire—Ivory black.

Bleu fixe—Permanent blue.

Bleu de France—French blue.

(*ou de Sèvres*—or Sèvres blue).

Bleu Victoria—Victoria blue.

Violet de fer—Violet of iron.

Vert bleu—Blue green.

Vert noir—Black green.

Vert émeraude—Emerald green.

(*ou Vert brillant*—or Brilliant green).

Carmin No. 1—Carmine No. 1.

Carmin fin—Fine carmine.

Carmin extra-fin—Extra-fine carmine.

Carmin No. 3—Carmine No. 3.

Pourpre—Purple.

THIS IS THE PALETTE FOR LANDSCAPES.

To the above colors add the following :

Rouge capucine—Capucine red.

Rouge corail—Coral red.

Vert jaune—Yellow green.

Bleu clair—Light blue.

With these twenty-six colors you can find every variety of tints for working from nature, or for copying the works of the masters.



CHAPTER IV.

When the drawing is done, and well finished, that is, the outlines well marked out, the shadows lightly indicated in pencil, you take up a little bitumen on the point of the palette knife (use a horn knife, it is preferable to any other for this kind of painting), and broadly lay in all your work with this single tint; bitumen is a very good color, and can serve as a *groundwork* for every tint in the shadows. Grind it on your palette

before making use of it, using for this purpose a little glass muller, and to make your color easier to handle, put into it, as you grind it, spirits of turpentine, and one or two drops of fat oil of turpentine. When your color is well ground, sketch in your subject.

CHAPTER V.

Before continuing further the indications to be followed in the work, I will designate the colors which ought to be used alone, and those which can be mixed. For the fire is a terrible enemy to the artist, one with which he must always contend. Often your painting *before* firing seems to you charming, you have worked on it with great pleasure, and executed it with care, you are enchanted with yourself and your work, you give this piece of work which has cost you a thousand cares and much study, to the Firer; you anxiously await the result of the firing of the painting which you have worked on with so much love and patience; it went

from your hands, fresh, brilliant, and pretty in all its parts, it is returned to you *red*, where you wished it *gray*, *green*, where you wished it *pink*. What a deception, alas! Well, and all this often, because you have not known how to use your colors!

Here, then, is the list of colors that can be mixed together:

Greens can be mixed with yellows, browns, blues, capucine red, white, and black.

Yellows with blues, whites, reds, greens.

White with all the colors.

Black almost always alone and used very sparingly; this color is dangerous in its effects, the fire gives it much force, its action is increased by fire; and often other colors near it—if they are put on *thickly*—become *black*.

The violet of iron can be mixed with blues, whites, greens, browns.

Browns can be mixed with bitumens, greens, yellows, blues, and violet of iron.

The bitumens can be used with browns, blues, yellows, greens, carmines.

Carmines, as a general thing, ought only to be used

alone, — with but few exceptions ; when one wishes to obtain very light pinks, the carmines can be mixed with white, and when one wishes very deep shadows in carmine, one can mix it with bitumen.

Purple is a very beautiful color, almost the most beautiful on the palette, it must be used alone ; in fact, it will not bear to be mixed except with blue, and in a very small quantity. Capucine red can be mixed with yellows, greens, and browns, but in a very small quantity.

CHAPTER VI.

Here is a question which has often been put to me. Can one have the same painting fired several times ? Yes ; even five or six times, — this is done with the manufacture of Sèvres in France, in order to obtain those fine, delicate flesh tints which excite our admiration, and a legitimate admiration it is, indeed, for works of the greatest merit are produced in the manufacture of Sèvres.

Painting on china is, besides, an excellent work to develop an artist's taste for color, and to give him at the same time dexterity and lightness of touch.

Several of our great painters commenced their artistic career with this kind of work: Hamon, Hebert, Décamps, Diaz, and a number of others; and many other painters of the present day show much talent in this branch of art. We should never be astonished at the difference in price for two paintings on porcelain representing the same subject, and of the same size; one will be sold for 10 francs, or 20 francs; the other for 200 francs, 500 francs, 1000 francs; but look at the work over the signature, and if you are an artist, or a veritable amateur with good taste, you will understand the difference in the price.

What is talent? What is genius? What is love of art? Genius is a spark from the Divine Spirit implanted in the heart of man by God himself. For the love of art elevates the soul, and gives us strength to struggle on this earth, and the courage to support great trials when God sends them to us; the love of art holds us between Heaven and earth, we draw near to Heaven when we know how to admire what is truly beautiful, truly grand.

CHAPTER VII.

HOW TO TREAT A HEAD IN PAINTING ON PORCELAIN.

Make your drawing first, and with great care, with a pencil cut very fine, then when the drawing is done, and is very clear in the outlines, lay in your shadows according to the flesh tints of your model; if it is a blonde woman, lay in the shadows with yellow ochre and lightly with capucine red (*rouge capucine*); for very deep shadows, use brown; lay on the color of the hair according to the complexion, leave the luminous parts to be produced by the white surface of the enamel, sketch the shadows with bitumen; if you wish a *deep shade of light hair* use yellow brown; if you wish to render pale light hair, yellow. If, in your subject, you have stuffs, draperies and furniture, lay in your shadows also with bitumen; be sure, however, that in this first work you well understand their value, by comparing them one with the other, and use bitumen more

or less strong according to effects. Have very little color in the details of the backgrounds, reserve all the strength, both in shadows and in tints, for the principal subject.

After this first work, have the first firing, if the use of your colors has been light, and if you have used but little fat oil of turpentine your sketch *ought* to be good. Then go over the work again, begin with the background; work lightly, and almost always in neutral gray; do in the same way, stuffs, draperies, furniture, etc., etc., over all these accessories pass what is called a flat tint, that is to say, that which determines the color or the tone of your effect; and if you have thoroughly understood the shadows for those effects, if they are in their place, and rightly drawn, if their *tonality* is good, your *general effect* after this flat tint must be pretty, and nearly completed.

You should next do the head; and you should in the same way, put a *flat tint* all over the face, avoiding each time passing the *tint over the white of the eyes*.

This flat tint ought to be composed of ivory yellow and a little white, according to the complexion of the face; if that of a brunette, a little *capucine red*; if a

blonde, a little, *very little extra-fine carmine*. Then you mark out the eyes according to the color of the model; if they are blue, you sketch them with a little violet of iron, and finish off with blue; if they are black, sketch them with black and blue, and finish off with *black* and *bitumen*. Carefully preserve the luminous parts, and always treat the eye with great lightness of touch, using but little color, to avoid that hard, cold look which gives such a disagreeable expression to the face, and which entirely destroys the harmony of a head. Pass the flat tint in the same way over the hair, according to its color, then have a firing; but, above all, let this first work be light, for the last tints have not yet been begun; and you are to end your work with a demi-tint. If the result of your work is good, after the first firings, you finish with gray or demi-tints.

For the face, demi-tints are composed of white, blue, violet of iron, and very little emerald green; or brilliant greens for the complexions of blondes; these grays or demi-tints should be put around the brow to harmonize the tones of the flesh with those of the hair, also near the nose, to gradually blend the shadows with the lights, and under the eyelashes, to give more expression

to the glance, near the chin to determine the modelling, and to soften the form.

Put this gray also between the shadows and the lights on the neck; finally, use skill and art in laying on demi-tints to soften the effects of contrast, and to arrive gradually and without abruptness from the strong shadows to the high lights.

Before having a third firing, you can go over all the strong shadows of the face, the expression, the hair, and all the accessories—background, drapery, stuffs, furniture, etc., etc. Then you can have it fired, and very often after the third firing the work will be completed; that depends always on your drawing, for if your touches are well given, with the sentiment of the form; if the flat tints have been well laid on, following the model; if the demi-tints are well placed and in harmony, uniting without too much abruptness the lights to the demi-tints, and the demi-tints to the shadows, you will not need to have a firing the fourth time. If not, if your work does not satisfy you, you must go over all the defective parts, and by successive firings you will give it more strength in the color, and more clearness in the drawing.

All the first tints must be softened by the badger.

CHAPTER VIII.

LANDSCAPE ON PORCELAIN.

This kind of painting may be decided and well finished with one single firing.

The palette which I have given above is rich enough in all its variety of colors, to permit the artist to render all the effects so harmonious and varied, under which nature shows herself in a beauty, which, in itself, is always harmonious and varied.

Distances do not bear great admixture of all tints and colors, they ought always to be of gray, composed of violet of iron, blue (light), and lightly with pale green. But the sky, the ground, and the foliage, so rich in its hues, can be made by mingling all the colors together.

To render the impressions of the artist, painting on china especially, leaves a great freedom in the execution, and that freedom is, in itself, an attraction which

captivates the mind of the artist and holds the eye of the spectator; he understands and admires all that the artist has dreamed, seen, and rendered by the illusion of color, and the boldness of his skilful brush; the sky can be true and brilliant without being hard or cold; heavy, and charged with rain or storm, without being dull or too *black*. Finally, with the palette given above, one can render the sunsets so splendidly gorgeous, where the sun disappears from our planet, enveloping itself in the dazzling pomp of light and of gold.

CHAPTER IX.

PAINTING ON CHINA.

Au grand feu—Brisk fire, so called.

UNDER-GLAZE OR BISCUIT-PAINTING IN ENGLISH.

This kind of painting exacts more knowledge and more practice than the other. An artist accustomed to

paint in oil, will succeed in this work with much less trouble, and much more talent than an artist whose specialty is water-colors, or painting on porcelain.

Painting on china (*au grand feu*)—strong fire, as it is called—ought always to be treated *broadly*, using rather thick brushes, somewhat of the shape used in oil-painting. The colors, or minerals are not the same as those used in painting on porcelain or ordinary china. I will give the names in the list below, and also the name and address of a merchant in London who has these colors, of very good quality, and who sells them at a very moderate price.

These minerals, or colors can be mixed one with the other (the colors used for every kind of painting on porcelain and china are all minerals (*émaux*—enamels, literally); one can therefore use indifferently the word minerals or colors), by adding always a little white. They ought to be ground and used with water in which you dissolve a little gum of tragacanth.

Landscape, flowers, and still life, that is, fruits, birds, etc., etc., succeed always very well in this kind of painting. Heads are always more difficult, complexions being more delicate, and exacting more demi-tints,

which makes the work dryer; nevertheless in our last Industrial Exposition, a few artists of talent have exhibited several works of this kind, executed with great skill.

Painting on cameo is very pretty work, and is usually executed with *blue* alone; when the washes are well graduated, the shadows vigorous, and the lights preserved bright and transparent, the general effect of this work is always pretty, whatever the subject may be, and this blue tint always produces effects that are extremely harmonious to the eye. But the drawing should be made with the utmost purity of form and outline.

Here is a list of colors or minerals, to be employed in this kind of painting (*au grand feu*)—strong fire, so called—the technical term in English, Biscuit-painting.

Turquoise—Turquoise.

Bleu (mat)—Blue (pale).

Bleu Indien—Indian blue.

Bleu foncé—Dark blue.

Bleu Mazarin—Mazarine blue.

Chocolat—Chocolate.

Brun (ordinaire)—Common brown.

Brun (No. 2)—Brown No. 2.

Vert Français—French green.

Vert clair—Light green.

Orange—Orange.

Jaune—Yellow.

Cramoisi—Crimson.

Gris—Gray.

Blanc—White.

Noir—Black.

The blue colors can all be mixed one with another, but the most beautiful shadows can be obtained by turquoise blue and Indian blue. Dark blue is very beautiful, and can be employed very well in backgrounds.

Greens can be mixed with browns, blacks, yellows, and blues.

Chocolate color should be used without any admixture.

Coral, too, can be used more safely without being mixed with other colors.

Carmine ought to be used alone or with a little white.

Gray ought to be used alone.

Yellow can be mixed with blues, greens, and browns ;

however, turquoise blue is always prettier when used alone.

This kind of painting is done on earthen-ware, that is, on the forms before being glazed (they say in English, unglazed), or on a clay called Biscuit.

Colors obtained at Mr. W. P. G. Phillips, London, England, 356 Oxford Street.

Those seeking pottery paints, or blank ware in *Faïence* or porcelain, will find a good variety to choose from, at Jones, McDuffee & Stratton's, who were the first to import the paints and ware several years ago, and who have increased this branch to a commendable assortment; the large *plaques* recently landed are especially good.

CHAPTER X.

FLOWERS.

Are the colors used in painting flowers the same as those used in painting heads and landscapes? How many times this question has been asked me! Cer-

tainly they are the same, only they are used in a different manner, and are mixed differently.

I will now give a few examples and indicate the flowers which are generally used for models in painting on porcelain.

ROSES.

Great care should be taken in the drawing of roses, they should be outlined on the porcelain in as pure and correct a manner as possible, by one stroke of the pencil, and with great precision and delicacy.

If the rose selected for a model is fresh and delicate, lay on first a flat tint, with extra fine carmine, with an admixture of enamel white, or Chinese white, (both are good). The more of pale carnation there is in the color of the rose, the more white you should put in your first wash, which should be laid on the petals of the flower, by closely following the form and outlines. And especial care should be taken to preserve the effects of light on each petal; for this work, it is necessary to use the brush called stippling brush which seems to soften and blend the tints in the direction of the high lights. The brush should be held in a

perfectly vertical position. Give an even stroke reaching beyond the painting, so that the wash may be perfectly united and of light tone; the longer it is blended in the direction of the lights, the clearer and more delicate the tint will be made.

When this first wash is dry, the shadows must be marked out by adding carmine by degrees. In the wash used for the first tint, the darker one wishes the shadows the more carmine one should use.

If the model is a red rose use carmine No. 3 and add sepia in a small quantity for the strongest shadows. If the rose is of a purplish red hue, add a little dark blue and even a little black in the strongest shadows.

In roses where there are luminous tints or shadows, it is necessary to insert between the shadows and lights, the demi-tint which is always rendered by grays made with a very little extra fine carmine, white, light blue, and a very little ivory black.

In rendering these grays some artists use a color which comes prepared, called light gray, but I prefer to form the tone with the colors I have mentioned above. I find that the demi-tint harmonizes better with the general tone when the artist composes his grays. The

pistils of flowers are usually rendered by silver yellows, touched up in the shadows with browns, and when they are of a very warm yellow a little capucine red is added to the shadows.

Blue flowers are treated like roses by adding white to the first tint, and the shadows are obtained with blue. If the flowers are dark blue, but cold, that is to say, of a greenish blue, add ivory black to the blue, for the strongest shadows. If, on the contrary, the flower is of a warm blue, that is to say, approaching lilac in color, add carmine to the blue for the shadows.

If one wishes to paint a great many lilac or violet flowers, for the violet the vitrifiable colors can be used, the same as in painting in water-colors; that is to say, by the mixture of carmines and blues. There are violet colors which are sold all prepared. I always prefer to prepare my tints myself, and with no other resources than those afforded by my palette—shadows in this way are more artistically rendered.

Flowers composed of purple produce a pretty effect; but this color ought always to be used without being mixed with any other, unless it be a little white in the first tint, called flat tint, that with which your work

should always be begun, since it is that which not only disposes the lights, but which determines the tone of the flower.

White flowers require great softness in their tones, and, above all, great simplicity, if one wishes to be true in one's work ; therefore, lilies and white roses are treated almost in the same manner ; the interior of the flowers, the pistils, or what is commonly called the heart of the flower, should be rendered in effect with yellow bordering on green, composed of ivory yellow, and a little, very little brilliant green, touched up in the shadows with light browns, mixed with a little green.

The shadows of white petals ought to be composed of a little ochre mixed with brilliant yellow, these shadows ought always to be light and transparent, for the great merit in painting flowers is to paint them simple in tone, fresh and true ; for this, do not multiply the tints and shading, and never let your work be conventional, with heavy, false tones.

Grays or the demi-tints are for white flowers, and are generally light and delicate, and ought to blend without harshness with the white of the petals ; it is necessary then to treat them according to the tint of

the flower, if that is of a yellow white the demi-tint should be made of violet of iron, and a very little blue.

If, on the contrary, the flower is of a greenish white, the demi-tints should be made with dark blue, and a very little reddish brown.

Yellow flowers are treated according to their general shade of color. If the flowers are light yellow, use ivory yellow; if dark yellow, use silver yellow, brilliant yellow, and even coral red. If the flowers are of a warm yellow, the shadows should be made with yellow-brown, ochre, sepia, and even bitumen for the darkest shadows; the demi-tints in these yellow tones ought to be composed of ivory yellow and a very little blue for a greenish demi-tint; ochre and reddish brown to obtain the demi-tint in a warm yellow tone. Sometimes one can finish one's work with a glazing, that is by a very light wash in capucine red or even coral red; but these colors which I indicate here for glazing, should only be used alone, and passed very lightly over the work to bring out the tone, and not to destroy it, which is inevitably the case if the wash or tint is not laid on with extreme lightness and skill.

The greens for the leaves of the flowers are com-

posed the same as for foliage in the Chapter on Landscapes. In the same way use yellows in the luminous greens, and browns and bitumen in the shadows of dark greens.

If this *brochure* can aid the artist by making his task easier, and his work less arduous, my end is attained, and I shall feel very happy if I have in any degree contributed to his success with these few suggestions.

L. II. B. V.

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